Architectural Preservation District Guidelines

Town of Ipswich
Massachusetts

Adopted May 4, 2016

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I. BACKGROUND

The 2014 Ipswich Special Town Meeting passed an Architectural Preservation District (APD) Bylaw and the 2015 Annual Town Meeting amended the Bylaw, to establish a commission to regulate construction of new buildings, renovations to existing buildings, or the demolition of whole or parts of certain buildings within a bounded district in one of the oldest parts of Ipswich, referred to as the "Architectural Preservation District." The Bylaw also mandated the creation of Design Guidelines to assist the Architectural Preservation District Commission (APDC) in evaluating requests for new construction and renovation work and demolition of structures built before 1900 in the district. The guidelines are also helpful in educating the commission and the public in guiding preservation, repair, replacement, reconstruction or creation of structures in the APD and throughout the whole town. The APDC is made up of citizens appointed by the Board of Selectmen.

The 1975 Ipswich Historic Commission report, *Something to Preserve*, details the acquisition of Protective Agreements on buildings in Ipswich. The Preface beautifully expresses the purpose and need for the preservation of our landmark structures.

> "No man can know where he is likely to be tomorrow unless he knows where he was yesterday and the day before. Preserving some evidence of where we have been so that each new generation may re-examine the interpretations of the last…
>
> A condition of American history almost since its beginning has been the wasteful process of rapid building and rebuilding. The loss has been not only a material one. In the grand rush down the main road we have lost sight of alternatives – pastoral detours, pleasant rest areas and country towns. The economics of mass production have overwhelmed the variety and frugality that arise from individual local solutions. It is important, then, to preserve the best models from the past. We may need them again. The disappearance of such models is perhaps most to be regretted in the field of architecture…" [i]

Within the boundaries of the APD are many of Ipswich's colonial houses that exist in Ipswich today. The newer houses surrounding these early homes form a streetscape which highlights the importance of our town and the importance of preservation. Structures within the APD are protected. They cannot be demolished or changed in major ways, nor can new buildings be erected without review and approval from the APDC.

II. HOW TO USE THESE GUIDELINES

A. General

These Design Guidelines have been created in response to the mandate of the APD Bylaw. They also can inform citizens of the architectural styles in the town of Ipswich, whether encountered inside or outside the APD.

In general, when property owners restore their historic buildings, the more of the original structure they can retain, the more valuable the building and its neighborhood will remain. Additions to existing buildings generally are more in keeping with the structure if they respect the proportions, materials and detailing of the original. However, nothing in these Design Guidelines prevents the applicant from proposing renovations that are in contrast to the original or succeeding styles of an original structure, or from constructing a new structure within the district that is of a different style than the surrounding structures and character of its neighborhood, so long as the design standards set forth in Article 9 of the APD Bylaw are met.

Good design, regardless of style and detailing, and the successful integration of height and proportion, relationship of structures and spaces, shape, scale, directional expression, and the integration of accessory structures, are the overriding goals of the promulgation of these Design Guidelines. However, whether the proposed design exactly matches the styles of the original building, or is in contrast to the original style, the APDC will base its decisions on the project's overall aesthetic value, the creation of a harmonious, pleasing, well-integrated design, the preservation or renovation of key architectural features of any existing construction, the relationship to adjacent structures, and the integration into and enhancement of the overall neighborhood and streetscape.

B. Resources and Application Process

The APDC can act as a resource and an advisory board on Ipswich architecture for owners planning changes to buildings. This service is voluntary and provided free of charge to owners concerned with protecting their buildings and maintaining streetscapes and the character of their neighborhoods.

<u>These guidelines will be useful to you if:</u>

- You own property in Ipswich's APD and are contemplating making changes to your home, or other historic property on your property; or

- You need information about a decision to demolish a house or part of a house that is outside the district but within the town of Ipswich that is more than 75 years old; or

- You are interested in Ipswich's historic architecture and would like to learn more.

<u>The APDC recommends some or all of the following steps be taken to facilitate the APDC's review of the proposed work:</u>

1. In addition to the use of these Design Guidelines, obtain a copy of the following documents, all of which are available on the Town's website (www.ipswichma.gov).

    a. APD Bylaw
    b. APDC Rules and Regulations
    c. APDC Flow Chart
    d. Certificate To Alter application form (when *b.* and *c.* below apply)

2. Determine if the property is considered a CONTRIBUTING PROPERTY as defined in Section 2 of the APD Bylaw.

3. Determine if there are any deeded covenants or historical easements on the property or building.

4. Using land use records and court filings, determine the dates of the buildings, renovations, and additions to the property.

5. Classify the type of work that is to be performed on the property. Work generally falls into one of these categories.

    a. Construction of a new main building.
    b. Construction of a new accessory structure.
    c. Addition to an existing structure.
        i. Determine if it is a SUBSTANTIAL ADDITION as defined in Section 2 of the Bylaw.
    d. ALTERATION to an existing structure as defined in Section 2 of the Bylaw.
        i. Determine if it is a SUBSTANTIAL EXTERIOR ALTERATION as defined by Section 2 of the Bylaw.
    e. DEMOLITION of an existing structure as defined in Section 2 of the Bylaw.
        i. Was the structure built prior to 1900?

6. Identify which of the following three categories of review seem to relate to the work you are proposing:

    a. Exempt work as defined in Section 6 of the Bylaw.
    b. Alteration work for which Advisory Review is recommended as defined in Section 7 of the Bylaw.
    c. Alteration work which requires APDC review as defined in Section 8 of the Bylaw.

7. Review and confirm your findings with the Planning Department staff to ensure accuracy of your interpretations.

8. If there is any question regarding which category of review is appropriate for the proposed work, planning staff will consult with the APDC chair. The ultimate authority as to which category applies is the APDC.

9. Identify styles.

    a. For performing any working on existing structures, review sources on historic architecture and construction, including the following "IDENTIFYING HISTORIC IPSWICH ARCHITECTURE" in order to best determine the style(s) of the existing building, as well as the major design features that are contained in that building.
    b. For performing construction of a new structure(s), review sources on historic architecture and construction, including the following "IDENTIFYING HISTORIC IPSWICH ARCHITECTURE" in order to best determine the style(s) of the existing buildings on the adjoining properties and in the neighborhood.

10. Identify and understand these key features of the design standards set forth in Section 9 of the APD Bylaw and listed below:

    a. Height and Proportions
    b. Relation of Structures and Spaces
    c. Shape
    d. Scale
    e. Directional Expression
    f. Integration of Garages and Accessory Buildings

11. If you have questions or require assistance in identifying the style(s) or key features of your structure, please contact the APDC chair to request an informal review.

12. Prepare the design of the building with the knowledge gained from the above process.

    a. If work involves restoration of an existing building, determine what style and period the work should be restored to.
    b. If work involves renovations or addition of an existing building, determine if any of the existing styles will be followed and reused, or determine if a new style will be followed.
    c. If the work involves demolition of any existing structures built prior to 1900
        i. Indicate the dates of the building(s)
        ii. Document the style(s) of the building(s)
        iii. Document any significant architectural features of the building(s)
        iv. Provide an assessment of the condition of all components of the building(s)
        v. Provide a determination if any items in the structure(s) are reusable in any new construction on this property or any other properties.
        vi. Provide justification of the need for demolition of the structure(s).

13. Request a preliminary review of the design with the APDC, and follow the steps outlined in the Rules and Regulations and the Flow Chart for obtaining approval of the design.

III. DEFINITIONS

For the purpose of these Guidelines, certain terms and words are herein defined as follows:

Architrave: The bottom portion of an entablature sitting on top of a column or pilaster. Its form is square and linear.

Balloon Framing: A method of timber frame construction evolved about 1830 using standardized studs running from foundation to roof with horizontal members nailed to them. It replaced post and beam construction.

Baluster: A short post or pillar in a series supporting a top and bottom rail. Posts can be square of curved. The series of posts with rails is commonly referred to as a balustrade.

Bargeboard: A board, often elaborately carved, and attached to the projecting gable of a roof. These are found on Gothic Revival and Stick Style buildings.

Bay: A regularly repeated unit on a building elevation defined by pilasters or other vertical elements, or a given number of windows or openings.

Beverly Jog or Beverly Ell: An architectural feature found almost exclusively in Essex County. The Beverly Jog is typically a partial addition at one side and towards the rear of the main portion of a house and used as a service entrance, stairway or added room. Its origins date to the Georgian era. The roof line of a Beverly jog most often follows the roof line of the rear portion of the main house, with the front portion often being two stories.

Bracket: A wood, stone or other ornamental material angled to support of a shelf, beam, overhang or projecting roof.

Brick Mold: Wooden molding used to cover the gap between masonry and the framing of a window or door at head and jambs.

Broken Pediment: A classical pediment which does not close at the top. Often a feature in later high- style Georgian buildings.

Capital: The top portion of a classical column or pilaster. Capitals are usually a version of the classical Doric, Ionic or Corinthian orders.

Casement Window: An operating window hinged on one side which swings either in or out.

Clapboards: Overlapping horizontal wooden boards used as siding material. Typically wedged shaped, the narrower edge applied at the top which is covered by the course installed above.

Clerestory: A series of windows placed high in a wall.

Corbel: A projecting stone or brick projecting from a masonry wall supporting a shelf, beam or balcony.

Cornice: The projecting uppermost portion of a wall, eave line of a roof or pillar often treated in a decorative manner.

Corinthian Order: The most elaborate of the classical orders using carved curving leaves as its essential form. (*Photo/drawing*)

Course: A continuous horizontal band of brick or masonry on the face of a building.

Crown Molding: A cap of wood, plaster or stone at the top of a cornice.

Cross-Gable: The front and rear facing gables at right angles to the main axis of an end-gabled structure.

Dentils: Small rectangular blocks placed in a row as part of a classical cornice giving the appearance of teeth.

Doric Order: The earliest and simplest of the of the classical orders.

Dormer: A structure with its own roof on top of a main roof containing a window or windows. It usually forms the continuation of an interior upper portion wall.

Double-hung Window: A pair of sashes that are offset so as to slide up and down within the same window frame.

Eave: The lower edge of a roof that extends beyond the side wall.

Ell: Alternative name for a "lean-to." An ell (usually single-story) was built along the back wall of many Ipswich First and Second Period houses. The ell provided work and storage rooms, especially for dairy, because it was unheated.

Entablature: The top portion of a classical order supported by columns forming the base for a pediment. It consists of an architrave, frieze and cornice.

Eyebrow Dormer: A small arched dormer having no side walls and its roof curves to follow the arch of the window.

Façade: The face of a building usually referred the front or principal elevation of a building.

Fanlight: A semicircular or elliptical transom window above a doorway. It is a typical feature in Federal era buildings.

Fenestration: The window openings of a building.

Fluting: Vertical concave grooves incised along the length of a column.
Four-Square: A simple, square-shaped house commonly built between 1900 and 1930.

Frieze: Any long, horizontal section at the top of a wall below the ceiling, eave line or roof overhang. It is also the middle section of a classical entablature between the architrave and the cornice.

Gable: A vertical wall with a triangular top that forms the end of a pitched roof

Gambrel Roof: A ridged roof having two slopes on each side where the lower slope is steeper than the upper.

Gunstock Post: A post in the corner of a timber framed house whose top flares out in one direction so that each beam entering the corner can rest on the top of the post.

Half-House: A linear house with two rooms, one on the first floor and the other above it. Each room has two windows in the façade. At one end of the façade is the door with a window above it and the chimney. A half-house was designed to have two rooms matching the first added on the other side of the door.

Hipped Roof: A roof with four sloped sides startling at the same level.

Head: Top section of a window, door or other opening.

Ionic order: The second of the classical orders.

Jamb: The sides of a window, door or arch.

Lancet Arch: A pointed arch featured in Gothic and Gothic Revival architecture.

Lath and Plaster: A smooth interior finish for walls. Thin strips of wood (laths) were nailed horizontally over the studs and were then plastered over.

Lean-To: A shed like structure with a single sloping roof built against a house or barn.

Light: A pane of glass.

Linear (when describing First and Second Period houses): One room deep

Lintel: A load-bearing beam of wood or stone spanning a window or door.

Mansard Roof: A roof that has two slopes on all four sides. The lower sloped can be curved but the upper portion is almost always has a much shallower pitch close to horizontal.

Masonry: Stone, brick or concrete block construction.

Massed (when describing First and Second Period houses): two rooms deep

Massing: Refers to the size and arrangement of building components as it refers to volume and shape of a building.

Medallion: A round or oval-shaped decorative element used in plastered ceilings.

Mortise and Tenon: A joint or connection in wood construction consisting of a squared-off cavity (mortise) made to receive a projection on the end of a piece of timber (tenon).

Mullion: A vertical post, frame or double jamb dividing two window sashes.

Muntin: Cross pieces dividing panes of glass within a window sash.

Nogging: The brick infilling between the timbers of a timber framed house.

Palladian: A style with antecedents in classical architecture as interpreted by Italian Renaissance architect Andrea Palladio (1518-1580). The style is used primarily in Federal era architecture.

Parapet: The extension of a wood or masonry wall above a roof line.

Pediment: The triangular gable above a cornice, topped by raking cornices with varying degrees of ornamentation.

Pilaster: A flat column partially embedded in a wall, most often non-structural and most often used to flank doorways or openings.

Plate: The horizontal framing member at the top of a wall.

Plinth: The projecting base or block of a wall or column.

Portico: A roofed entrance most often with columns.

Post and Beam: See the definition of timber-framed.

Post-medieval: An alternative term for First Period It refers to the fact that the construction of First Period timber-framed houses in Ipswich derived from the English medieval post and beam houses that were familiar to the early settlers.

Quoin: Corner treatment at exterior walls in the form of elements resembling finished stones (in wood construction) and in stone construction, offering a regular differentiated pattern from the field masonry.

Rafter: A sloping roof beam.

Rail: A horizontal frame of a door, window sash or panel. A vertical frame is called a stile.

Rake: The slope or pitch of the gable end of a roof or rafter.

Sash: Framework of stiles and rails in which lights of a window are set.

Sash Window: A window made in two parts where the inner part slides vertically over the other to open the window: multiple, rectangular panes in each part. It represents the typical window form from c. 1700 through the advent of plate glass.

Saltbox: A house with two stories at the front and one story at the rear, having a short sloping roof on the front and a long sloping on the back.

Side Light: A framed area of fixed glass typically installed along the side of a door.

Summer Beam: An interior beam that spans the length or breadth of a room. It supports the floor above and also serves as a tie-beam. It is the largest interior beam in the house.

Timber-framed (or "post and beam"): A three-dimensional timber structure composed of posts (vertical) and beams (horizontal) joined by pegged mortise-and-tenon joints that is the load-bearing core of all First and Second Period houses in Ipswich. The frame is usually on the exterior with clapboards (or "siding.")

Transom: The horizontal divider separating a large lower window from a smaller window installed above it.

Wattle and Daub: A mixture of sticks and clay used to fill the space between the structural members of a timber-framed structure.

Weatherboard: An English term for clapboard.

IV. DESIGN REVIEW STANDARDS

A. Design Standards for New Construction, Alterations or Expansions

As previously outlined, the Architectural Preservation District Commission shall consider the standards described in Section 9 of the APD bylaw, which are as follows:

1. Height and Proportions – The height, proportions and relationship of height to width between windows and doors, and other architectural elements should be compatible with the architectural style and character of the building structure.

2. Relation of Structures and Spaces – the relation of a structure to the open space between it and adjoining structures should be compatible with such relationships in the district.

3. Shape – The shape of roofs, windows, doors and other design elements should be compatible with the architectural style and character of the building.

4. Scale – The scale of a structure or landscape alteration should be compatible with its architectural style and character and that of the district.

5. Directional Expression – Building facades and other architectural and landscape design elements should be compatible with those of others in the district with regard to the dominant vertical or horizontal expression or direction related to use and historical or cultural character, as appropriate.

6. Garages and Accessory Buildings – Garages and accessory buildings should be sensitively integrated into the overall development, and should not be the predominant design feature when viewed from the street.

B. Design Recommendations for Restoration, Renovation or Additions

The APDC welcomes the opportunity to work in an advisory capacity for anyone undertaking exterior work on their home within the District, whether it is an addition, alteration or work beyond the scope of ordinary repairs. We believe it is possible to come up with proposals together that will, in the end, benefit the owner and community as a whole.

There are numerous approaches towards the renovation, restoration or adaptive use of existing structures within the APD. A conservative approach retains as much of the original features, details, and materials as possible. The materials and details of any given house confirm the story of that structure and its history. Often the original materials and details are of a better quality and higher standard than modern-day replacements. Many older elements carry a certain patina that

full replacement would not convey. One must remember that once materials are removed from a structure, they are gone forever. Lost is a piece of the structure's history as well as its historical value and significance. If making a new addition to an existing structure, it is understood that there is no single approach or 'correct' approach, as every change should be evaluated on its own merits. Approaches incorporating old and new can vary widely.

While the APDC encourages owners of historic properties to consider restoration of building elements rather than full replacement, it is understood that there are cases where original elements are beyond repair or have been previously removed and perhaps poorly replaced. In such cases, the APDC would like to work with owners in ensuring that alterations are in keeping with the proportions, materials and overall design of the existing structure.

When building elements are replaced with modern, 'maintenance-free' materials, one must keep in mind that materials such as vinyl or plastic cannot be maintained, and therefore are required to be replaced every twenty years or so. Original wood, brick, stone and glass can have a much longer life span, if maintained properly.

It is hoped that these guidelines will be useful in helping to preserve and contribute to the coherency of one's own property and that of the neighborhood, and hence the overall value of one's very important asset.

C. Windows and Doors

Changes in architectural details can have a significant impact on the overall image of the house. Windows and doors are notable elements which add scale and character to the building façade. In First Period, Georgian and Federal Houses, the size and muntin pattern of the original sash windows were typically in scale with the overall massing of the structure. Greek Revival fenestration was generally larger yet still proportional to the larger massing of the structure. The windows of Italianate Victorian structures tend to have taller and larger sash windows, usually 2-over-2 sashes, while Queen Anne structures display a combination of large-paned windows (bottom sash) with muntins at the upper sash, frequently using colored glass.

The enlargement or reduction of door and window openings significantly alters the proportions of the building façade. Replacement sashes of the double insulated glass variety tend to have thicker muntins compared with those of original sashes. Energy conservation is important, but data shows that reconditioning and maintenance of original wooden windows, tightening locks, weather stripping and installing interior or exterior storm panes exceeds the temporary value of replacement windows constructed of modern materials.

Deteriorated doors, windows and sills can often be repaired, but when this is not possible, replacement should be of the same material and dimensions of the original elements. When doors need to be replaced, the most appropriate panel arrangement of the respective architectural period should be incorporated. Georgian and Federal doors typically have six panels, the top two being smaller, graduated panels, and frequently with glass lights. Italianate and Queen Anne doors come in a variety of panel and glass arrangements and often double doors are a feature. In instances where doors need to be replaced it should be noted that there are a number of high-quality salvage stores in the area that stock a variety of period exterior doors.

Figure 1. Appropriately proportioned replacement of wooden door, pilasters, and pediment.

Figure 2. A less successful interpretation in vinyl.

D. Sheathing and Trim

Decorative elements such as window moldings, doorway pediments, frames, pilasters, cornice trim, type of shingle or siding, as well as shutters can be informative in terms of the era when a structure was constructed, or of a time in a structure's history when items may have been altered. Trim elements began as simple, utilitarian applications in First Period structures and eventually became increasingly ornate, particularly throughout the various styles of the Victorian era.

Battered or rotted trim elements can surprisingly be resurrected with some tenacity. Trim elements that have witnessed the ages may not have the same smooth character as when they were new, but carefully tended, they can add a level of patina and value to the structure.

Clapboard siding is one architectural component that tends to get replaced most often due to its exposure. In First Period structures, where clapboards were applied to the wide pine substrates, their spacing tended to be tighter (2 ½" to 3 ½" to the weather) as a means of preserving the wood longer. Through the Georgian and Federal periods, clapboards tended to be applied with 4" exposure. The spacing of clapboards can offer a scaling element to the overall façade.

In flush boarding as seen in Federal, Greek Revival or Italianate houses, the boards vary in width according to the proportion of the structure. When replacement is required, one should replicate the original materials and dimensions. Shingles of the Queen Anne and Stick Styles come in a variety of decorative shapes, such as diamond, hexagonal and scallop patterns. It is recommended that these be replicated should replacement be required.

Shutters are one of those elements frequently overlooked in terms of the overall image of a façade. From ancient Grecian times shutters provided a variety of functions – from control of light, ventilation, protection from direct wind and security. Traditional shutters in New England tend to have narrower louvers than their antecedents in England. Not all structures in Ipswich were designed to have shutters at the time of construction, although shutters may have been added over time. In such cases shutters tended to be decorative. If photographic records are available, owners would be encouraged to replicate shutters as they were intended in their original operable form and sized to match in such a manner that they would cover the entire window when closed.

Figure 3. Operable shutters in original form with hinges and 'S' holdback shutter dogs.

E. Roofing

Much like clapboard sheathing, roofs typically bear the brunt of nature's elements and eventually succumb to the test of time. Early First Period structures were sometimes thatched, but this gave way to hand hewn shakes of oak, cedar or pine. Wooden shakes were used throughout the Georgian, Federal and Victorian era, with increasingly wider use of slate over time. In later post-

Civil War Victorian structures, polychrome slate roofs became a feature of the era. Asphalt shingles came into development and wider use after the First World War, and remain perhaps the most used roofing material for domestic-scale buildings. Other acceptable materials include metal or plastic composite shakes that look much like wooden shakes or slate and are much more durable than asphalt roofing.

Roof types and pitches are a significant feature of any structure. When considering an addition, new adjoining or adjacent roofs should be of the same style and pitch, or otherwise harmonize with the roof of the principal structure.

Given the inevitability of roof replacement, an array of modern materials are both valid and widely available.

Figure 4. Roof replacement using 24" long red cedar shingles compatible with this early Georgian house.

F. Cellars and Foundations

Foundations can indicate that a structure was moved, and in earlier days, moving structures in Ipswich was quite common. Foundations can also indicate the history of additions. A nearly full-height foundation may give way to a smaller foundation of different stone or material and frequently set higher than the original foundation. Fortunately, foundations rarely need replacement, although wood sills which sit directly on top of foundation walls are known to rot from moisture and/or insect infestation. Replacing wood sills is not as onerous as one might think, but care needs to be taken in ensuring that replacement sills are well protected from moisture. Vertical studs terminating at the foundation sill may also be subject to rot, but it is possible to sister studs around the affected ones.

G. Paint Colors

The APDC has no jurisdiction over color choices made for the exterior of structures.

V. IDENTIFYING IPSWICH ARCHITECTURE

A. Preamble. First Period (Post-Medieval) Houses, 1635 to c. 1725

No first period houses in Ipswich survive in their original form. It appears that every one of them has been updated in some way, most during the second (Georgian) period. The two most common "updates" were the replacement of small casement windows with larger sash windows and the replacement of boarded doors in simple frames with paneled doors in fancier frames.

The second period updates are considered to be part of the authentic history of the house and are an integral part of the architectural heritage of Ipswich. There is a strong case for leaving second period updates intact. Later modifications, however, might be viewed differently. There is no one authentic way to restore a period house: Each house needs to have its history of updates evaluated on its own terms.

B. Features Common to First and Second Period Houses

For more than 200 years, Ipswich houses were timber-framed, i.e. houses whose structural core consisted of box-frames made of posts (vertical) and beams (horizontal) joined by mortise-and-tenon joints. This pre-set the dimensions of the houses: a beam of a reasonable cross-section could span 12 to 16 feet easily, but larger spans required larger beams, which were uneconomic in the use of timber and were difficult for a house wright to handle. The box-frames on the second floor often had diagonal wind-braces on the outside corners to provide horizontal stability.

The ceiling height was set by human comfort: a height of about seven feet or slightly more was both comfortable for humans and economic in timber and in heating cost, and allowed the tallest person to walk under the summer beam without mishap. So most posts were around seven feet high. Corner posts were typically "gunstock": i.e. one side flared outward so that the beams coming in at right angles could both rest on the top of the post.

In general, then, the post-medieval houses in Ipswich were constructed of box-frames that were roughly seven feet high by 12 to 16 feet wide or long, which is why they are so comfortably human-scaled.

C. Terminology: First Period or Post-Medieval Houses

There are two commonly used names for this period. "First Period" has been widely used for 50 or more years. "Post-medieval" was often used before the 1950s and is now coming back into vogue.

Historic New England (HNE) has decided to use "Post-medieval" when referring to the post-and-beam, timber-framed houses of this period, because this was the method of construction that the first settlers brought with them from England. The houses that they had lived in there were late medieval, timber-framed houses. HNE believes that "Post-medieval" is a more accurate architectural term than "First Period" because it identifies the building tradition from which the style emerged. (HNE also prefers to call “Second Period” architecture "Georgian" because that, too, indicates the origin of the style.)

Whichever name we prefer, for more than 200 years, Ipswich houses were timber-framed houses, made in the English tradition, whose style and construction were brought here by the early settlers and later by New England visitors to fashionable London.

D. Common Features

First Period, or Post-medieval, houses were almost always “linear,” i.e. one room deep (many Georgian houses were two rooms deep, or “massed.”)

First Period houses were built in two sizes, known today as “half-houses” and “full” houses. Half-houses had two rooms, one the first floor and the other above it. The door, chimney and staircase were at one end. The first and second story rooms each had two windows in the front wall, and there was a third window in the second story over the door. Half-houses were intended to make it easy for the owner to add two more rooms on the other side of the door and chimney, thus producing a “full” house. Some half-houses were never extended and remain as half-houses today.

A full house was twice the size; two rooms long and two high, with a central door and chimney. It had four first-floor windows and five in the second story. It may have been built as a full house, or may have been extended from a half-house. Often the extension was larger than the original half, thus producing a typical asymmetrical façade. Almost without exception a long, single story lean-to, known today as an “ell,” was added to the rear to provide additional storage and work space.

The ends of Post-medieval houses typically had one or two windows on the first floor, one central window on the second, and sometimes a small window above it giving light into the garret or loft.

In some Post-medieval houses the second story overhangs the first by about nine inches. The overhang may be along the front or along an end. There is a persistent myth that these overhangs were designed to defend against Indian attack when in truth they were merely a holdover from

European building traditions. The post-and-beam construction meant that all walls were straight and always met at right angles. Curves and other angles did not appear, either as structure or decoration, until the Georgian period.

The facades of First and Second Period houses faced the street. Houses were close together because, by order of the General Court, all dwellings had to be built within a half mile of the Meeting House. As a result, lots were narrow and deep with short street frontages.

"Half" House: The Simon Adams House, c. 1707

First Period Features
End chimney indicating hearth behind door; two rooms, one on first floor and one chamber above, one room deep. Designed for extension to be added on the left.

Later Features
Georgian: Large-paned sash windows, 6 over 9; Elaborated door-surround. *Post-Georgian:* Paneled door with lights.

"Full" House: The Preston Foster House, c. 1690

First Period Features
Asymmetrical façade; Central chimney with multiple flues; Windows tight under eaves; Linear, with steeply pitched roof; No overhang today, though interior evidence shows that it once had one along the front

Later Features
Early Georgian: Sash windows with small rectangular panes, 6 over 9, (frame of an original casement window remains in rear wall of house inside the ell.) *Georgian/Federal:* Paneled door in elaborated surround with side lights; *Victorian:* hoods over windows.

Materials, Sheathing and Trim

The post-and-beam frames were generally of oak, as were structural interior timbers, such as studs and floor joists. Non-load bearing components, such as sheathing and siding, were generally of pine, though oak was also used.

Between the posts in the framed walls were vertical studs, about 4 x 6 inches cross section, that were set 24 inches apart. On the exterior, horizontal boards of pine or oak were nailed across the

posts and the studs. For those who could afford it, these boards were covered by clapboards, i.e. tapered, thin riven boards with about three inches exposure.

The spaces between the studs were often filled with "noggin," i.e. bricks, rocks, clay or other loose material that provided both stability and insulation. Noggin was never visible: the interiors of noggined walls were covered either by vertical pine sheathing or by lath and plaster. Poorer houses had no filling or insulation between the studs, and no interior wall surfaces. In the poorest houses, exterior walls were simply boarded, with no siding. All First Period houses in Ipswich today are clad with siding.

The trim around the doors, windows and under the eaves was simple and, by later standards, minimal. It was functional more than decorative.

Roofs

Roofs were side-gabled with the ridge-line running parallel to the street. They were steeply pitched, because some were originally thatched and also because house wrights were familiar with English roofs, which were of thatch, stone, slate or tile – all of which required a steep pitch. A few Post-medieval houses had one or two gables in the front of the roof: the Whipple house is the most complete example in Ipswich.

Windows

The windows in post-medieval houses were inward-opening casements. They were glazed with small diamond panes held by lead glazing bars. The windows were small because the glazing method did not provide the structural stability to span a large opening, and because glass was expensive. Wealthy owners sometimes clustered two or three casement windows together. Poorer houses used oiled paper instead of glass in their windows, and some windows were left open to the weather. These windows had sliding or hinged shutters that, when closed, kept out most of the draft and all of the light.

The first sash windows appeared in Boston around 1700. They had rectangular panes with wood muntins (or glazing bars.) It is not known when they first reached Ipswich. The structure of sash windows allowed them to be larger than casements and their panes were larger so they let in more light and also allowed better control over temperature and ventilation. A few of the early sash windows had counterweights running in channels in the window frames, but this convenience did not become common until the end of the eighteenth century. Both casement and sash windows had plain, simple frames with little molding or decoration.

One of the first and most common “improvements” to post-medieval houses was to replace casement windows with sash windows. As a result, almost all post-medieval houses in Ipswich now have sash windows.

Doors

Exterior doors were made of strong vertical boards, usually oak. The boards were joined along their edges by one of three methods: a tongue-and-grooved joint, a shiplap joint or a fillet set into the edges of adjoining boards. Doors opened inwards, so all the hardware was on the inside and only the thumb latch was visible from the street. Interior doors were sometimes flat-paneled, but paneled exterior doors did not become widespread until the Georgian period.

Door frames were as simple as the doors. They were faced with plain boards about four or five inches wide. The post-medieval door was a functional entry into the interior, and was not, as were later doors, an important decorative element in the façade.

Exterior colors

The walls of post-medieval houses were not painted. The siding was of close-grained, first-growth pine that shed rain and could last for as long as 200 years. The siding weathered to a rich dark brown. The trim around doors and windows may or may not have been painted. If it was, the standard color was Indian red.

Cellars and foundations

Many post-medieval houses had cellars with fieldstone walls that provided temperature-controlled storage – cool in summer and above freezing in winter. The access could be by a trap door in the floor of the hall or by exterior steps and a door. The fieldstone walls protruded about 12 inches above the ground and served as foundations for the timber framed walls: They kept the wall sills well above the damp earth. The heavy hearth usually rested on a solid fieldstone foundation.

Houses without cellars had fieldstone foundations to stabilize the sills and to keep them off the ground.

Interior Features

The layout of the interior of a Post-medieval “full” house in Ipswich was pretty well invariable. Inside the central door was a narrow hallway with doors on the left and right leading to the hall and the parlor. Each room had a corresponding chamber above. Opposite the door was a narrow

winding staircase. Behind the staircase, taking up two-thirds of the depth of the house, was the side of the huge stone or brick hearth that supported the central chimney. The chimney may have had two, three or four flues depending on the number of fireplaces inside. The hall and parlor always had a fireplace: the chambers above them often did, but not always.

Inside the house, the structural framing was mostly visible: it was the Georgian taste to hide it. Posts were sometimes decorated at the top just below the joint with the beams. In the more expensive houses, all exposed woodwork was finished to a smooth surface – the marks left by the reciprocating saw in the mill on the Lower Falls of the Ipswich River were smoothed away – a clear sign that structural timber was intended to be seen. More saw and adze marks are visible on cheaper houses.

The interior walls of the house were covered either with lath and plaster or with vertical pine sheathing that had a decorative molding running down the edge of each board and sometimes down the center as well. Both coverings could be brightly painted – red and mustard were popular colors. Interior doors were usually made of vertical boards echoing the wall sheathing, but were occasionally paneled with flat (not fielded) panels. The floors were of wide pine boards nailed to the joists. Ceilings were not plastered: the joists and the floor boards laid on them were visible from below.

The main door was in the center of the front wall. On one side of the entry was the hall. This was where all the manual work of the household was done – food preparation, cooking, spinning, weaving, brewing, candle-making and so on. In the rear wall was a narrow door that opened to the ell. The ell was unheated, so it was where the dairying was done, particularly butter- and cheese-making. It was also used for storage.

The dominant feature of the hall was the walk-in hearth with the chimney above it, usually lined with brick, sometimes stone. Above the hearth was a heavy wooden mantel beam that supported the brick or stone of the chimney and also one end of the summer beam.

The summer beam was the other dominant feature of the hall: it stretched from the hearth to the end wall of the house, functioning as a tie beam. It also supported the floor of the chamber above. Floor joists ran from the summer beam to the front and back walls, and the chamber floor boards were laid directly on them. The summer beam had the largest cross-section of any beam in the house and was often chamfered along its lower edges.

The interior of the parlor, on the other side of the entry door, closely resembled that of the hall. In the parlor, however, the fireplace was smaller and shallower. The parlor was where the family took its leisure and slept, and where the master of the house conducted his business.

The walls of the chambers on the second story were also covered with sheathing or plaster. The one difference was the orientation of the summer beam – it generally ran from front to back, showing that its main function was as a tie beam. This was more important in the second floor, because it had to counter the outward pressure from the roof upon the front and back walls of the house.

Above the second story there was usually an attic or loft, used for both storage and sleeping. The floor boards were often loose (not nailed) and had noticeable gaps between them.
The chambers and the garret were used for storage, sleeping and sometimes for "clean" work, such as weaving or lace-making.

E. First Period Summary

The following features are typical of First Period houses in Ipswich:

- Two stories high, one room deep (linear), the second floor sometimes with an overhang
- Full houses: linear with four rooms, two up and two down with a central door and chimney, often asymmetrical
- Half-houses: linear with two rooms, one up and one down, with a door and chimney on one side
- A lean-to ell added to the back
- Houses were end-gabled with steeply pitched roofs, ridge lines parallel to the street
- Exterior walls were boarded and clapboarded, with small diamond-paned casement windows set high under the eaves.
- Boarded doors with plain, boarded frames
- Stone-walled cellars with the wall sills resting on the tops of walls
- Front facades facing the street
- All verticals and horizontals were straight and met at right angles. No curved elements

The Whipple House, c. 1677

First Period Features
Originally a half house (left end) built in 1677, the extension (right end) built about 10 years later. Line marking chimney extension shows end of original half house: Asymmetrical façade: Central chimney with multiple flues: Steeply pitched, gabled roof (gables probably constructed when house was extended, c. 1690): Small casement windows with diamond panes, clustered in threes: Boarded door in boarded frame: One room deep (linear) with added lean-to ell: Overhangs (two) on gable end.

Later Features
Second story added to ell, roof raised to be continuous with main roof: Overhang extended.

F. Second or Georgian Period

By the early eighteenth century, Ipswich was becoming more prosperous and home owners were quick to adopt the more sophisticated Georgian style. The date of the change from the First to the Second Period is often given as 1725. This is indicative only. In practice there was a continuous and uneven process of change from one period to the other that took place over a full generation.

The Benjamin Grant House, c. 1735

Figure 5. Symmetrical, clapboard and shake, one room deep dwelling with rear lean-to, lower pitch roof slope, center chimney behind front entry, 9 over 6 sash windows, and overhead door lights.

The Georgian architectural period that is present in most English speaking countries takes its name from the four English monarchs who reigned from 1714 through 1830. It follows the First, or Post-Medieval, Period and remained prominent from about 1725 through 1790. Examples exist in varying degrees as early as 1700 and through the decade following 1820, when it ultimately gave way to the Federal and Greek Revival styles. Ipswich has numerous Georgian houses, and most of its First Period houses have, to some extent, been "Georgianized."

The primary exterior characteristics of the Georgian style shifted away from asymmetry and heavy timber construction toward classical symmetry and lighter framing timbers.[ii] Wood shingles and clapboards over board sheathing covered the exteriors. Overhangs between floors went out of fashion and many earlier homes were altered inside and out according to the changing styles. Although predominantly sheathed in wood, especially in Ipswich, dwellings were also built of brick or stone, and wood was sometimes carved to simulate cut stone as decoration, trim or throughout the entire facade.

Roofs were often gabled, with gambrel and hipped frames incorporated with increasing popularity, especially on finer homes and as the period progressed. In many cases, gable roof pitches decreased slightly from their First Period predecessors and locally the top of gambrel

roofs were shorter and of lower pitch than those found in other parts of the country. Finer homes of all three types of roof construction often incorporated gable dormer windows on a third floor which were numbered and spaced symmetrically.

The Georgian period saw the advent of the large double-hung sash windows that we use today, symmetrically sized and placed, with thick muntins that became gradually thinner as the period progressed. Windows, depending on the size, incorporated between six and twelve individual lights, which could vary between the top and bottom sashes. Wooden doors changed from board and batten construction to doors with between two and six flat or raised panels.

The Baker Newman House, c. 1725

Exterior doorways began to incorporate overhead transom lights above the main entryway. In some cases lights were added in the doors themselves. Over time, more ornate entryways integrated both modestly and highly decorated fans and side lights. Finer Entrance doors were surrounded simply or called out with elaborate trim, columns and pediments. Exterior decoration including moldings, window and door casings and paneling styles often reflected those applied to the home's interior.

Figure 6. One room deep, symmetrical placement of door and 6 over 9 sash windows, with windows tight under eaves. Six panel door with simple surround and overhead lights. Later Features c. 1800 include Federal trim, relocated chimney from left to center, raised peak and rear roof, and two Beverly jogs.

Homes were comprised of one or two-room deep dwellings accessed through a front hall with central staircase that were built around a central or end chimneys. Interior ceiling heights increased and the homes became larger as the period progressed and according to the owner's means. Lean-to ells remained common on many of the earlier one-room deep dwellings, predominantly at the rear. As the period progressed past 1750, large cooking fireplaces of single end chimneys (common on local half houses of the period) often shifted to the home center while central chimneys of larger homes were replaced with two chimneys servicing multiple rooms. Many Georgian houses were extended or modified in the nineteenth century and onward.

The readily visible post and beam frames comprising walls and ceilings of First Period dwellings gave way to hidden, lighter, board-encased primary framing members whose interior surfaces were covered in plaster and wallpaper. Interior walls were hung by coating strips of wooden lathe applied to the secondary framing members with locally sourced plaster. Depending on the owner's means or occupation, interior spaces were then finished with both simple and ornate wood paneling, built-in wall cabinets and corner cupboards, pediments and moldings.

Homes were constructed atop field stone foundations with either low ceiling cellars or crawl spaces beneath various portions of the structure. Houses tended to be painted with trim and siding as one color with doors painted in another accent color.[iii]

The Moses Jewett House, c. 1759

Figure 7. Symmetrical, clapboarded, two room deep dwelling, center chimney behind front entry, 9 over 6 sash windows, paneled door with lights, pediment doorway with overhead arch.

G. Second Period Summary[iv]

- Classically symmetrical facade
- Often two rooms deep ("massed")
- Sash windows of various sizes with rectangular panes
- Paneled front doors set in more elaborate entryways, often with lights. The earliest curved elements appear, usually over doorways

- Roofs less steeply pitched
- Greater variety of roof shapes, especially later in the period
- Central chimney often replaced later with two symmetrically spaced chimneys
- Half-houses, many massed, with off-center chimney and asymmetrical facade
- Dormer windows sometimes set in the roof, producing a third story

H. Federal Period

Preamble

The Federal Period (approximately 1780-1820) is one that exemplifies an architectural style immediately following the Revolutionary War in America and is characterized as being a neo-classical refinement of the architecture of the previous Georgian Period. The Federal Period's origins had been well established by the 1760s in wealthier households in England and Scotland. Scottish brothers Robert Adam (1728-92) and James Adam (1732-94) were prolific architects whose designs were an amalgam of domestic Roman Palladian forms and the delicate detailing of the French rococo. The Federal style is the American adaptation of the Adams Style, whose influence upon Boston and Salem architects Charles Bulfinch (1763-1844) and Samuel McIntire (1757-1811) is seen in many houses and public buildings in New England and in coastal towns along the eastern seaboard.

Massing and Forms

The Federal style is characterized as being generally very square or rectangular in basic form, similar to the Georgian style, but with considerable refinement of detailing. Federal era houses are often brick in the urban towns of Boston or Salem, but more typically, they are almost exclusively wood frame in Ipswich. A frequent feature of Federal Period domestic architecture is the addition of a smaller third-story of graduated proportions. The wooden houses of the Federal Period are sheathed in clapboard, terminating in corner boards at the exterior. In houses where construction budgets had been greater, wider pilasters at the exterior corners are to be seen. In higher-style Federal houses, flushboard siding on wood structures at main facades is often shaped to imitate stone, particularly at the corners and around doors.

Typical Roof Characteristics

Federal Period houses often employ low-hipped roofs, particularly where there is a third-story, as a means to contain the massing. Two-story Federal Period houses incorporate low-hipped roofs as well, although gable ends are also common. Federal houses are noted to have balustrades at the roof, a feature with roots in the Georgian era, but more common in the Federal Period.

Window and Door Styles

Federal Period houses incorporate larger and more slender windows set in a five-bay pattern, evenly spaced, with larger panes of six-over-six sashes, or twelve-over-twelve sashes. Three-quarter inch glazing muntins would render a more slender appearance. As the ceiling heights of Federal Period houses tend to be greater than their Georgian forebears, larger proportioned windows and window panes are possible. Central Palladian windows are also frequent features, which is evidence of Federal refinement of detailing.

Exterior detailing of Federal houses tend to be confined about the main entrance doorways, incorporating elliptical fan lights and side lights with delicate wood or lead tracery at the entrance doorways. Doric columns at entrance doorways are also common features. The front doors of Federal houses tend to have six-panel solid doors where side lights and overhead elliptical fan lights are used.

Interior Characteristics

Central chimneys, a feature of First Period and Georgian houses, are often shifted to the ends of the structure, creating larger, open staircases at the entrance hall. Many staircases tend to be wider and often seen to be curved with applied classical decorations using dentils and modillions. There is a more formal arrangement of plan, and in grander Federal houses, rooms are arranged two-deep, each having a chimney at the exterior. There are examples of elliptical, rounded rooms with domed or arched ceilings in the federal Period as well. The interior detailing tends to be slender, more decorative, and carved in wood or plaster and applied to fireplace mantels, walls, interior cornices and ceilings. Interior colors tended to be more saturated compared with Georgian interiors offset with brass hardware and some finer wood carving or plaster work at wall cornices. Generally wall surfaces were left plain, but occasionally wall murals on painted plaster were to be seen.

Cellars and Foundations

Foundations in Federal houses tended to be higher than their Georgian predecessors, allowing for grander exterior entrance stairways. Foundations were typically built with stone or local granite that often incorporated brick supports, especially in larger structures.

I. Federal Period Summary

- Two-story rectangular, or occasionally box construction
- Side gable end or low-hipped roofs
- Raised foundations
- Semi-circular or elliptical fanlights over front entries
- Elaborate door surrounds with decorative crowns or small entry porches
- Cornice emphasized with decorative molding (modillions or dentils)
- Double-hung sash windows six-over-six or twelve-over-twelve panes with thin muntins
- Main façade windows arranged symmetrically in three or five-bay pattern
- Louvered wooden shutters

- High-Style Elaborations

  Flushboard siding on wood structures, usually on main façades to imitate stone
  Palladian windows
  Roof balustrades
  Flat or keystone lintels above windows
  Fanlights and sidelights with delicate wood or lead tracery

Figure 8. The c. 1800 Heard House features many iconic Federal era details. Symmetrical 5-bay façade with large sash windows, low pitched hip roof, matching end chimneys, main entry porch with Doric columns and pilasters, entrance door with both overhead fan and side lights, Palladian window over entry, a third story and raised foundation.

J. Greek Revival Period

The Greek Revival style is one that is typically referenced as being the major style to follow the Federal Period. The Greek revival movement had been part of a northern European neo-classical revival architectural style which was quickly adopted in America, and had, in part, been an expression and representation of ancient Grecian democratic ideals. This style is one which America embraced, feeling itself to be the "spiritual successor" of ancient Greece. As America was growing in confidence of its own successes and democratic form of government, so did the proliferation of the style in all forms of public, institutional, commercial, ecclesiastical and domestic building. The Greek Revival style became virtually ubiquitous in cities, towns and the countryside between approximately 1820 and 1860. The style proved to be geographically and chronologically further-reaching than the Georgian or Federal styles, as westward expansion auspiciously occurred during and after the stylistic shift to the Greek Revival.

Exterior Characteristics

The style is characterized as being Greek temple-front buildings with the pediment most often facing the street, employing any one of the classical column orders - Doric, Ionic or Corinthian. The Greek style relies on heavy cornices, horizontal transoms above entrances, and bold, simple moldings both inside and out. Ancient Greek structures never employed arches, so none exist in revived versions. Arched or elliptical forms of the Federal period were therefore abandoned. Greek Revival buildings that are not of the institutional granite variety, are almost always painted white in the wooden form to mimic the white marble of ancient Greek buildings.

The influence of the Greek Revival style in Ipswich is palpable. It is seen in a number of larger residences, public buildings and cottages – most all of it of wood. Its form in Ipswich is most often noted as having the gable end to the street, incorporating paneled pilasters or wide corner boards, clapboards or flush boards, large, elongated proportional windows, usually with six-over-six sashes, and entrances with horizontal transoms and floor-length sidelights. Of the smaller cottage-variety houses in Ipswich, the entrances are often off-center, the scale muted but still incorporating heavy friezes, fascia and entablatures. There are also a significant number of Greek Revival homes in Ipswich that are one-and-a-half story Cape Cod style with center door and pair of flanking windows but with slightly squarer proportions. The Greek Revival in Ipswich, as in many towns, had stylistic elements incorporated well past the Civil War and into the 1880s.

Typical Roof Characteristics

The roofs of Greek Revival buildings and houses tend to have a lower pitch, particularly where building facades are broader. The gable ends tend to sit on top of a heavy horizontal entablature and have deeper cornices that are heavier in appearance. The gable area is typically utilized as a third-story space and roof rake and pediment details tend to have a greater dimensional overhang creating deeper shadow lines than the flatter appearance of Federal era buildings.

Window and Door Styles

Greek Revival exterior entrances are without exception, heavier than Federal Period doorways. The doors tend to be solid four or six panel doors, often employing transom lights above the door and full-length sidelights. Windows at the ground-story level are often seen as extending to floor level, or nearly so, and in general, windows are six-over-six sashes.

Interior Characteristics

In center-entrance Greek Revival houses, the rooms are arranged more formally, much like the Federal Period houses, with a grander central staircase at the entrance hall. Ceilings in general are higher than Federal Period dwellings. Depending upon the scale of the house, rooms two-deep are common, with fireplaces located at exterior walls or interior walls. In side-entrance Greek Revival houses, the plan arrangement tends to have a series of formal rooms off a corridor between entrance stairway and formal rooms. The plan tends to get elongated, with service spaces continuing towards the rear of the structure, often as lower scale additions.

The general interior detailing of the Greek Revival style is simpler and heavier than Federal Period interiors. There is typically heavy, yet simple molding at doorways and headers, and pilasters are frequently used to demarcate spaces, and when used, are more commonly in a Doric style. Higher style interiors may incorporate Ionic columns and pilasters. In all cases, the interior palate in original form tends to be muted, often beige or pastel.

Cellars and Foundations

Similar to the Federal Period, the foundations of Greek Revival buildings tended to be taller and substantially above ground situating the structure much higher adding a level of prominence. More steps would be required to reach the main entrance and granite steps were common. Granite used in foundations and steps were more common as the Greek Revival style coincided at a time when quarry production was increasing.

K. Greek Revival Period Summary

- Heavy entablature and wide cornices with or without decoration
- Gable-front orientation
- Symmetrical façade with off-center entrances common
- Front door with rectangular transom and/or floor-length sidelights
- Windows typically six-over-six double-hung sash
- Chimneys lacking prominence
- Gable or hipped roof of low pitch
- Porches with square or rounded, often Doric columns

- High-style Elaborations

  One or two-story overhang supported by full-height columns supporting pediment
  Pilasters at building corners and at intermediate intervals between windows
  Full-width colonnade porch giving the appearance of a Greek temple

Figure 9. This dwelling is thought to have been built in 1835 and displays many of the characteristic Greek Revival details and elements. Fluted Doric columns support a heavy entablature and pediment with space utilized in the projecting third-story roof area. Plank siding at the gable end is common to this period as are the general square features of roof eaves windows and pilasters.

L. Victorian Period In All Its Variety

The Victorian Period in architecture roughly conforms to the years of Queen Victoria's reign in England from 1837-1901. It was an age that saw the rapid growth of industrialization and the horrors of the Civil War. But it was also a period when the United States went from a colonial outpost to a player on the world's stage. And while industrialization brought pollution and horrific working conditions, it also resulted in unprecedented wealth not only for factory owners but for a growing middle class. People spent their new found riches improving the comforts of home – indoor plumbing, central heat, and electrification all began to be commonplace in this period. The nation's first school of architecture was founded at MIT in 1875 and architects and builders experimented with new possibilities in architectural design and with new materials shipped across a nationwide expanse of railroads.

New styles in domestic architecture appeared after Greek Revival architecture had been in fashion for a few decades. *The Architecture of Country Houses* by Andrew Jackson Downing, first published in 1847, popularized the designs of architects whose work was aimed at the emerging middle class. Downing favored "the Italian, Venetian, Swiss, Rural Gothic, and our Bracketed style, all modified and subdued forms of the Gothic and Greek styles . . . variations of those types most suitable for Domestic Architecture."[v] Downing's books were wildly popular and widely distributed. The development of the railway system, the opening of woodlands in Maine and Pennsylvania, and the mechanization of water powered circular sawing, planing, and turning of lumber made building a pleasing house affordable to the growing middle class.

M. The Gothic or Pointed Style, 1840-1880

Figure 10. Steeply pointed dormers, balanced façade with simple ornamentation around doorway, wrap around porch with ornamental post capitols, and central door sidelights.

Drawing on the history of monumental church architecture, the Gothic Revival style developed in a period when there was profound interest in the picturesque – in nature, monumentality, and asymmetry. In this country, the style was codified in the work of Andrew Jackson Downing whose books *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) suggested the color, form, and plan that houses should take. In Ipswich, houses in the Gothic or Pointed style are scattered throughout the town.

Figure 11. Board and batten siding, balanced façade, doorway with paired brackets supporting small roof, clipped corners on upper windows. Heavy static drapery molding around upper half of lower windows.

Exterior Characteristics

Massing and Forms

Houses built in the Pointed or Gothic style were typically one-and-a-half or two stories high. The front elevation usually incorporated three or more bays and often included a porch on one side.

Roof

One of the most distinguishing features of this style is the steeply pitched roofs with intersecting gables.

Building material, sheathing, trim

Although they were occasionally built of granite, most often these houses were sheathed in wood. (We know of no surviving granite Gothic houses in Ipswich.) Fashionable examples had vertical board and batten siding rather than the clapboards typical of earlier styles. Often there were brackets supporting deep overhangs at the eaves. Bargeboards might be cut in patterns or carved with gothic tracery.

Window and door styles

Window sash were first 6/6 paned, but as glass manufacturing became more sophisticated and the cost of larger panes of glass went down, 2/2 sash became the standard. Gothic style windows

might have clipped upper corners. An extra band of heavy wooden molding around the top half of a window casing gave the feeling of static drapery. Window moldings and trim were very similar to those used in the Italianate Style (discussed below).

Door frames had simple heavy molding surrounds and might be at the rear end of a side porch. Doors, single or double, generally had two or three long glass panes, with wooden panels below.

Commonly used colors

Author Andrew Jackson Downing had firm ideas on paint colors, strongly objecting to the use of white which had predominated in Greek Revival styles. "There is always, perhaps something not quite agreeable in objects of a dazzling whiteness, when brought into contrast with other colors.[vi] The practical rule which should be deduced is, to avoid all those colors which nature avoids. In buildings, we should copy those that she offers . . . such as those of the soil, rocks, wood and the bark of trees, - the materials of which houses are built. These materials offer us the best and most natural study from which harmonious colors for the houses should be taken."[vii] The colors he and others recommended were the colors of nature – fawn, gray, brown, slate, stage, and straw.[viii] To insure accuracy, Downing included a color plate in his book *Cottage Residences* (1842) showing suitable choices for exterior paint.

Interior Characteristics

Typical layout, rooms, staircases, chimneys, commonly found additions

The front doorway in Gothic or Pointed style homes opened to a small hall with a winding staircase to chambers above. A house with a front central entry would a have a more commodious front hall, a straight run stair to the second floor and first floor hall access to the rear rooms. It would have a balanced floor and window plan. Houses were now heated by coal furnaces or stoves which required tall thin chimneys which might have decorated tops.

Typical framing, walls, wall and ceiling coverings, cabinetry and trim

Balloon framing, which used lighter boards than the heavy timbers characteristic of timber-framed houses, became popular and cost effective at this time. This allowed more flexible floor plans. Plaster and wallpaper covered the walls. Trim and ornament were dependent on the amount of money available. The more money, the more trim.

Cellars and Foundations

A cellar of fieldstone supported the house. The foundation above ground was often constructed of dressed local granite.

N. The Italianate Style, 1840-1885

Figure 12. Paired heavy brackets under projecting heavy eaves; jig-sawed, turned, and stacked dentils; heavy window lintels. Elongated first floor windows with single pane replacement sash; window sills with extensions; arched porch lintels, chamfered posts with stacked molding bases; stacked quoins at corners. Chimneys serving multiple stoves and furnaces.

Like the Gothic Revival style, the Italianate in America was promoted in the work of Andrew Jackson Downing and came out of interest in the picturesque[ix] – a reaction against the formality and rigid symmetry of classical styles. The Italianate far surpassed the Gothic Revival in popularity both throughout the northeast and here in Ipswich. This style took features from classical Italian Renaissance architecture. Its popularity coexisted with the Gothic Style but was popular later into the nineteenth century.

Figure 13. Balanced façade with semi-circular window in triangular pediment, paired brackets at heavy eaves and frieze, arched triangular and curved over-window lintels, carved under-window supports, brackets supporting doorway roof, plain, wide corner boards. Attenuated front entry with over-lights and double doors.

Figure 14. Main entry placed at rear of side porch, opening to central stair hall with access to multiple floors and rooms. Heavy roof overhang with curved, sawed, and shaped dentils at cornice.

Exterior Characteristics

Massing and Forms

At their most ornate (and most expensive) Italianate buildings were distinguished by a massive tower in keeping with Renaissance palazzos in Italy. More often in America they were three or five bay rectangular buildings. Italianate houses are usually one-and-a-half or two and one half stories high.

Roof

Usually the roof has a single ridge with a less steep pitch than that of Gothic houses. The ridge usually runs parallel to the front of the house. Occasionally, as in Greek Revival buildings, the gable end faces the street. Roof slates were commonly used.

Building materials, sheathing, trim

Italianate buildings were constructed of wood, with deep roof overhangs. These overhangs were visually (if not actually) supported by paired ornate brackets with equally ornate woodwork forming a frieze at the top of the side walls. As with the Gothic or Pointed style, in the grandest

examples Italianate buildings might be clad in granite. But in Ipswich, wood cladding is typical. Often the corners of the building are ornamented with rusticated quoins (blocks of wood cut to mimic stacked granite). The amount and complexity of the trim showed the importance and wealth of the owner. It is the ornamentation at the roof and surrounding the windows and doors that most characterizes this style.

Windows and Doors

Windows were generally 2/2 sash with ornamental moldings and pediments around the top half and at the sills. Some Italianate homes have formal bay windows. Doors, as in the Gothic style were single or double and surrounded with heavy simple molding. Porches were used either on the side of the house with the main doorway towards the rear of the porch, or in the central bay of the first floor providing a focal point of attention.

Commonly used colors

The colors recommended in this period followed those recommended by Downing – soft grays and earth colors intended to complement rather than contrast with the natural world.[x] Beginning in the 1860s paint companies started to create ready-made colors and offered a richer palette with dark tertiary colors – reds, blues, dark greens and browns.

Interior

Typical layout, rooms, staircases, chimneys, commonly found additions

The door location, chimneys and ells indicated the floor plan as it did in the Gothic Style. Whether the man entrance door is off to the side or in the center, it opens to a formal stair hall.

Typical framing, wall and ceiling coverings, cabinetry and trim

Again balloon framing allowed flexibility in room layout. Walls were covered in plaster and wallpaper. The more expensive the home, the more likely there would be ornate cornice moldings in the formal rooms.

Cellars and Foundation

Cellars were fieldstone with foundations above ground either of dressed granite, or after about 1875, cut brick.

O. Second Empire, French Empire, Mansard, 1855-1885

These three names refer to the same style. Mansard was a French architect designing at the turn of the 1600s. When Paris was rebuilt by Haussmann in the 1850s, the Mansard style of roof topped the buildings that lined the newly created boulevards. While the ornamentation and layout of a Mansard or Second Empire home is often similar to those in the Italianate style, it is the roof that identifies the style.

Figure 15. Mansard has steeply curved lower slope, octagonal and rectangular slates, inset double arched dormer window with curved cap with returns. Three bay with side entrance, decorated porch leading to rear secondary entrance. Second floor windows have heavy upper and lower moldings and a bracketed over mantel. Paired brackets supporting the roof have turned pendants and stacked supports. Corner boards have stacked capitals.

Figure 16. Small straight-sided mansard with patterned slate tiles, modest ornamentation, front entry paired brackets. Bay window and front entry have scaled down decoration.

Exterior Characteristics

Massing and Form

While the massing and form of these houses typically follows that of the Italianate, one new development appeared. Clusters of small square houses with Mansard roofs were built in several locations in Ipswich. Each cluster was clearly built at the same time by the same builder and supplied housing for newly prosperous workers.

Roof

A Mansard roof has a two stage pitch on each of the four sides of a building. The lower pitch, or slope is steeper than the upper pitch and sometimes flares out at the base. Dormers and lintels were often inserted in the lower slope.

Building materials, sheathing and trim

Figure 17. Mansard roof with dormers inset in gentle flared roof pitch, paired pendant brackets, frieze boards with applied panels at eaves and bay window, ganged tall narrow windows.

The same design vocabulary developed for the Italian style is used in the Mansard style of house. As complex turning machinery became available wood trim was sawed, embellished, scored, incised, routed, glued and turned and combined into affordable decorative elements that could be used in house design. In modest homes often the only ornamentation was a fancy pair of brackets supporting a little roof over the front door. These brackets could be ordered from widely available builder's catalogs and shipped to
Ipswich by train.

Window and door styles

As in the Italianate style, in the Second Empire or Mansard style, window and door styles and house decorations became more complex as time went on.

Commonly used colors

These were the same as the ones used on Italianate buildings.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

The layout of homes was generally as described in the Italian Style. The Mansard roof with dormers gave the builder almost as much room on this top floor as on the floor below. This use of space was quickly appreciated by builders, architects and the public in Ipswich.

Typical framing, wall and ceiling coverings, cabinetry and trim

Interior finishing does not differ significantly from previously described styles.

Cellars and Foundation

Few changes from the Italianate Style: fieldstone with foundations above ground either of dressed granite, or after about 1875, cut brick.

P. Stick Style, 1860-1890

Figure 18. Flat boards divide the clapboarded sides of the house into rectangular sections and also frame the windows. The ell bays have clipped corners rising two stories to brackets that support the roof.

Figure 19. A smaller version of the previous example. Flat boards form rectangles enclosing clapboarded segments. This one has a side entrance, lattice porch screening, jigsaw cut porch balusters and simple brackets. Windows are 2/2.

Inspired by the black and white half-timbered buildings of medieval Europe with their exposed framing members, the Stick Style relied on applied surface decoration – the use of boards to define geometric patterns on the exterior of houses. Before long the style was subsumed in the much more frequently used Queen Anne style.

Exterior Characteristics

Massing and Form

In early Ipswich homes, the activities of a household were contained in a rectangle. In homes designed in the Stick Style the roof and sides shaped themselves to cover whatever was going on inside. A protruding bay, with windows, would rise through one or more floors where it was capped by a tower or a rectangular roof supported by brackets. A ridge roof appears to swoop down to cover an element on a lower floor – a small ell, a bay, a room, a porch. Triangular pediments were often decorated with curved ornamentation resembling cake decoration.

Roof

Intersecting roof ridges are common in this style, accommodating a more complex layout than that found in earlier styles.

Building materials sheathing and trim

Old House Web calls Stick Style "less an architectural style than a type of decorative treatment applied to the outside walls of homes and other buildings in imitation of a medieval construction technique." [xi] That technique referred to is being able to see the timber frame and the filling in of the interstices by brick. In Ipswich Stick Style houses this effect is created with flat wood. A clapboarded side of the house is divided into sections created by horizontal and vertical boards.

Figure 20. This style imitates exposed half-timbered construction common in medieval English buildings.

Window and door styles

Unlike the careful symmetry and balance of window and door placement in earlier styles, in the Stick Style windows and doors were punched in where wanted. The ornament from one element to the next varied according to the importance of the window or door.

Commonly used colors

The color choices were similar to the ones used on the two previous styles, but now the trim color was chosen to be in contrast to the base color.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

A house's layout was affected by increasing specialization of the function of its rooms: parlors, halls, pantries on first floors; bed rooms, dressing rooms, bathing rooms, water closets on upper floors.

Typical framing, wall and ceiling coverings, cabinetry and trim

Balloon framing made it possible to create the variety of spaces that are found in these buildings. The interior trim and wall and ceiling coverings varied according to the amount the owner was able to spend.

Cellars and Foundation

Foundations evolved with change in style but not construction. The above ground granite was often assembled of dressed rectangular blocks of irregular sizes, or mortared cut cobble stones.

Q. The Queen Anne Style 1880-1910

When people think of Victorian house architecture in America they usually picture buildings in the Queen Anne style. The defining features of the style are asymmetry, variation in window placement and design, and varying roof planes often dominated by at least one turret. Although inspired by the work of English architects, the style took on a uniquely American flavor and was popular throughout the country. The name" Queen Anne" has little to do with history or with that English monarch but instead connotes the vaguely medieval inspiration for the style.

Figure 21. This multicolored, expansively elled, bayed, and porched house has a decorative flare between the first and second floors. This emphasizes the stacked up bands of molding there and at the eaves. There are multi-windowed bays and multi sized and shaped windows. Roof slates are multi patterned and colored. A turret ornaments one side and opposite, a dome marks a rounded bay in the porch. The curving porch covers and conceals the entrance. The room layout is not obvious from the exterior.

Figure 22. This home is two-and-a half stories with an ell, plus a side ell rising three stories. There are multiple-story bays with windows which rise to curved supports for the roof corners. There are clapboards rising to a heavy molding and flare which transitions to the patterned shingles on the second floor. On the siding within the roof peaks there are two more cut shingle patterns. There is a glass enclosed sun porch obscuring the front entry. A three bay barn/garage is placed to the side and rear of the main house. It has a central hay gable and multiple shingle patterns on the front side, and clearly is a companion structure.

Figure 23. Awaiting removal of vinyl siding. Hexagonal turret, roof pediment and multisided protruding dormer with smaller turret, patterned slate roof. Grill work, lattice, and balusters will be restored.

The style is characterized by complex floor plans, complex roof shapes, many differing sidings, a multitude of window shapes in the same structure, and a sense of expansion in many directions. In this era famous as well as unknown architects advertised house plans in this style, developed personalized touches for well-to-do clients, and sent these plans around the country to be built by local carpenters.

Exterior Characteristics

Massing and Form

Buildings in the Queen Anne style have complex layouts that are indicated from the outside by protruding bays, dormers, or projecting windows on many if not all of the elevations.

Roof

The love of ornament that characterized this period meant that any surface that could be decorated, should be. Even roofs were a place for ornament. Often made of patterned colored slate, the roof would emphasize all of the ridges, ells, bows and turrets covering the complex layout.

Building materials sheathing and trim

Exterior features significant to this style would include a flair-out of the wall plus supporting moldings that marked the division between the first and second floor. Other features providing variety included turrets and bay windows, deep porches surrounding corners of the main floor, main entrances obscured by overhangs and porches and a variety of surface coverings. In Ipswich these surface coverings might be varieties of wood shingles arranged in patterns, clapboarding in sections, and turrets sided with curved, plain or decorated paneling.

Window and door styles

Windows were not uniform throughout the house but were chosen to provide a decorative compliment to the room inside, and arranged to make a pleasing collection from the outside.

Commonly used colors

As many as four colors were used on Queen Anne houses. The primary color was often a dark gray, gold, or terra cotta. Sometime two colors were used to differentiate the first floor from the second. Contrasting colors were used for door, window, and sash trim – and could vary between dark colors used on window sash, and lighter colors to pick out elements of porch and window and shutter trim.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

Chimneys, of varying heights and degrees of decoration were located to serve fireplaces, stoves and furnaces heating and decorating the houses.

Typical framing, wall and ceiling coverings, cabinetry and trim

As in previous styles of homes, balloon framing allowed variety in layout. Wood, plaster, paint, wall paper and fancy or plain wood flooring with rugs provided decoration on the inside to match the complexity of the outside.

Cellars and Foundation

As dressed granite became more costly after about 1875, wire-cut brick became commonly used for foundations.

R. Craftsman Style: The Bungalow, and American Four Square (1895-1930)

By the end of the nineteenth century the American middle class was ready for a change. The design excesses and manufacturing complexities of the previous decades, as seen in the Italianate and Mansard styles, appeared old fashioned. Paired brackets, complex dentils and banding, turrets, dormers with curved trim, multiple siding patterns, patterned roofs – it was time for something new. The new style was an extension of the Arts and Crafts Movement that valued simplicity and hand craftsmanship, along with fresh air and decluttered interiors. The Bungalow and the American Four Square, both examples of the Craftsman style, were the new fashions in architecture. The public could see examples in widely distributed magazines and books as well as the Sears Roebuck Catalog. These were popular styles in middle-class housing up until the 1930s. Their design reflected the increasing difficulty of getting and retaining "good help" which led to the preference for more open layouts and spaces that were easier to clean.

Figure 24. Here we see a Bungalow side by side with an American Four Square. Both have low slung hipped roofs with hipped dormers, a square footprint, and a single story projecting porch on the front elevation. The porch on the Bungalow has been enclosed, possibly at a later date.

Figure 25. This hipped roof Craftsman or American Four Square is clad in stucco. A hipped roof dormer provides light for the third floor. The entrance is off center through an enclosed porch, also with a hipped roof, which wraps around the side of the building.

Exterior Characteristics:

Massing and Form

The bungalow is a one and one half story house with a broad front porch and a roof with a large overhang and external rafters. The American Four Square is, as the name implies, a square building, two and a half stories, also with a porch and low pitched roof with a broad overhang.

Roof

Both the Bungalow and the American Four Square have low pitched roofs, often cross gabled or hipped with projecting rafters. Both could have a single or shed dormers for rooms on upper floors. The roof is usually covered with asphalt, shingles, or hand hewn shakes.

Building Materials, Sheathing, Trim

Clapboards, shingles, or rough stuccoed plaster were commonly used as exterior side wall coverings. If stucco was used, porch supports might be arched. Often in grander shingled homes the trim might be quite massive and painted white.

Window and door styles

The main doorway, if under a porch, was not a focal point. Windows were wood, often 1/1 sash. Windows might be ganged together in twos and threes. Interior doors often had 4 or 5 narrow horizontal panels.

Commonly Used Colors

Again the earth tones were popular.

Figure 26. This shingled Bungalow with white columns shows the typical sheathing of many houses in this style.

Interior Characteristics

Typical Layout, rooms, staircases, chimneys, common additions:

Rooms were often square, four rooms to a floor. Rooms led to other rooms without halls. Between two of the rooms on the first floor might be a decorative lintel supported by columns which allowed the rooms to join together in function. Fireplaces were frequently placed in the corner of a room, facing out. A staircase innovation had the stair originating both in the kitchen and in the room in front of the kitchen, joining at a landing midway and proceeding to the second floor. If there were help, the help could get to the second floor without being seen on the main stairway. This was seen as a modern and efficient use of space. By the first decade in the new

century the “lavatory” had moved into the house from outside or in the basement. More stylish houses had a lavatory on the first floor for the guests.

Typical framing, walls, wall coverings, cabinetry and trim

Balloon framing continued to allow for flexible floor planning. Walls were lath and plaster, with the interior plaster often in a rough stucco finish. First growth yellow pine was easily available. Oak and chestnut trim were also frequently used. Bead board paneling was often used for wainscoting and cabinetry. Built in cupboards and nooks were popular. In more expensive homes a “butler’s pantry” would hold the dishes and glassware in glass paned cabinets, and store linens on hanging racks.

Cellars and Foundations

Craftsman homes are usually set on a high foundation, sheathed in stone, concrete, or brick.

S. Colonial Revival 1880-1955

Figure 27. Shows transition from Queen Anne in continuing the typical complex forms and hidden front door behind ornamental porch. Classical Palladian window with non-classical moldings.

Figure 28. Has projecting front entry with classical proportions. Windows are same size and regularly placed in façade, with exception of bathroom windows at heads of stairs. Simple ridge roof with oversized dormers. Brick with side sun porch, and later addition to left side.

The Centennial Exposition in Philadelphia in 1876, and 15 years later the Chicago Exposition in 1893 exposed millions to experiencing what they were already feeling about the greatness and grandeur of the United States. It highlighted U. S. history and development in all positive aspects. This increased interest in American history was reflected in the architecture of the period, and in fact revival after revival of American domestic architecture has followed and continues today. Miniature versions of George Washington’s home, Mount Vernon, were built

and continue to be built across the country, serving as private homes, or banks, or shopping centers. Other elements from the past were taken up with enthusiasm and adapted to the needs of the times. These were adaptions of the perceived spirit of colonial America, not necessarily literal adoptions of styles.

Exterior Characteristics

Massing and Form

Homes built in the Colonial Revival style sometimes mimicked the form of earlier buildings, especially Georgian homes with their symmetrical five bays. But, sometimes "Colonial" embellishments were merely added to Victorian layouts. Late in the nineteenth century two-and-a-half story homes were designed and built in Ipswich with enhanced colonial details. They were large, white, clapboard houses of asymmetrical form with trim elements that were related to the Federal stateliness of Salem but without traditional scale or form.

Roof

Often the roofs were covered in slate.

Building materials sheathing and trim

Sheathing was wood clapboard, or later, brick, and the trim was based on historical shapes.

Window and door styles

After the first wave of "Revival," windows were placed at regular intervals, and of traditional size. The top sash might have diamond panes. The six paned sash reappeared, first in homes in the top half of a window, and in later homes as six over six sash in the whole casement.

Commonly used colors

One word: WHITE! (usually with black or dark green trim). Secondarily, houses might be painted blue or yellow with white trim.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

A formal central entrance doorway (not hiding under a porch) formed the exterior focus of the house. A central hall with living room to one side, and dining room to the other became again a standard layout. Subordinate rooms were to the back or side.

Typical framing, wall and ceiling coverings, cabinetry and trim

House interiors were plastered and wood trimmed as in earlier times.

Cellars and Foundation

Cellars and foundations were made of precast cement blocks and later, of poured concrete.

T. Twentieth Century – The Colonial Revival Continues

New styles in the Colonial Revival mode were adopted country wide. These used traditional materials and traditional building practices.

U. Dutch Colonial

The Dutch Colonial style was designed for the twentieth-century suburbs developing around urban spaces. It was believed to resemble the houses built by the Dutch who settled New York in the eighteenth century.

Figure 29. Deep sloped gambrel roof with full dormers front and back. Sun porch to side. If there is a garage, it is usually down in back.

Exterior Characteristics

Massing and Form

The houses are two-and-a-half stories and rectangular. Often there is a center entrance under a small porch.

Roof

A gambrel roof with full shed dormers front and rear provided a full size second floor.

Building materials sheathing and trim

The exterior walls were sheathed with clapboards seven inches to weather. The trim was wood of proportions familiar to those who appreciated colonial architecture”

Window and door styles

Windows generally are wood six over six and with regular placement.

Commonly used colors

These houses often were painted white with green shutters.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

A central entrance hall would flank a living room to one side and a dining room to the other. A kitchen to the rear would balance a bedroom or other useful room for the suburban household. A chimney on an exterior living room wall served both a fireplace and a furnace in the cellar.

Typical framing, wall and ceiling coverings, cabinetry and trim

Walls and ceilings were plastered and wallpapered and framing members were concealed.

Cellars and Foundation

The foundation often was preformed concrete blocks with rustication which were mortared together.

V. Garrison Colonial

Like the Dutch Colonial, the Garrison Colonial was also developed with the expanding suburbs in mind where transportation was by auto. “The Garrison” became popular before the depression, and continued to be built with variations until well into the third quarter of the twentieth century. The romance of the name presupposed that houses with second story overhangs took as inspiration, the story goes, seventeenth-century houses with similar overhangs where homeowners thwarted marauding Indians by pouring boiling water out the windows. The style, in all its range of interpretations was widely credited with being an “exact” copy of Paul Revere’s house in colonial Boston.

Exterior Characteristics

Massing and Form

The “Garrison”, is a two-and-a-half story house with five bays and an overhang, Garages were often attached to the side of the house by the newly created “breezeway”. Note that the garage has achieved a status co-equal with the rather plain center entrance.

Roof

Ridged roof with moderate pitch and asphalt shingles.

Building materials sheathing and trim

Sheathing would be partially or completely shingle, clapboard or brick, with modest wood trim.

Window and door styles.

Six over sixwooden windows

Commonly used colors.

A variety of paint colors were popular.

Figure 30. Note the overhang and the garage attached to the house by a breezeway.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

The layout would ressemble that of the Dutch Colonial with a center hallway, a fireplaced living room to one side and the dining room to the other. Typical additions were to the side or rear, depending upon the lot shape.

Typical framing, wall and ceiling coverings, cabinetry and trim

The construction was usual for the time: balloon framing allowing flexibility in layout, walls and ceilings covered with lath and plaster and wood trim.

Cellars and Foundation. The cellar and foundation would be poured concrete.

W. Cape Cod or Royal Barry Wills Style

Figure 31. Note the low pitched roof, the co-equal main house and garage, and small paned windows.

This house style became admired throughout the country. It was featured in popular magazines and distributed free to builders around the country for their use. It was named "a Royal Barry Wills" for the Boston architect who created it in 1925. Its popularity increased steadily before and after WWII. Less pleasing copies are still being built with awkward proportions.

Exterior Characteristics

Massing and Form

One-and-a-half stories. There are often dependent wings to the side or rear. The garage, often connected to the house by an arched breezeway, has sometimes been placed closer to the street than the main part of the house, perhaps reflecting the increasing importance of the automobile to society.

Roof

Hallmarks of the style are a massive central chimney and gently pitched roof. Asphalt shingles.

Building materials sheathing and trim

The house is shingled or clapboarded with white trim.

Window and door styles

Generally small-paned, double-hung windows placed at regular intervals, with a large picture window often placed to the side or rear to overlook a vista, and paneled doors.

Commonly used colors

Paint colors exterior and interior refer to those seen in the popular colonial collections of Sturbridge Village, Williamsburg, or Deerfield.

Interior Characteristics

Typical layout, rooms, staircase, chimneys, commonly found additions

The ceilings are lower than have been stylish for two centuries. Instead of a center hall the layout accommodates a center chimney.

Typical framing, wall and ceiling coverings, cabinetry and trim

These houses are built of balloon construction although occasional sheathed summer beams indicate a wish to suggest post and beam construction. Fireplace walls of vertical wide board sheathing or paneling suggest memories of the photographs of Wallace Nutting and Samuel Chamberlain's in books and photographs of Colonial America. Plaster and lath cover the interior walls, and there may be wide pine floors.

Cellars and Foundation

It is built close to the ground so that the poured concrete foundation is not a strong visual feature.

X. Modernizations, Expansions and Replacements from 1850 to the Present

People live in houses and want updates, even in Ipswich. Change is slow, if constant, as new fashions in living evolve and old materials go out of style and new materials are created. The change from small, diamond paned or oiled paper sash to six over six paned sash windows has been documented in earlier parts of this Guide as have roof changes and doorway replacements. In the mid-nineteenth century and the years following in Ipswich are no different. And once

something is changed, return to the original is unlikely. The following examples were picked to increase your exposure to the idiosyncrasies of Ipswich.

Figure 32. The 1725 house pictured here has a Federal fan doorway with sidelights, added c.1820, as well as long French Empire windows, c.1860 on the first floor. The second floor central window with sidelights is also a later addition.

Figure 33. This 1812 house has a c. 1860 Mansard roof, a c. 1870s two story bay on the side, and a large Colonial Revival porch c.1890.

Figure 34. Repairs to the sill of a c.1850 window where renewal has been chosen over replacement. This preserves the quality of the 19th c. design. The clapboards are selectively replaced, the holes will be caulked. It will be sanded and painted.

Figure 35. This c.1870 side entrance Italianate home with paired arched windows has had (1) its side porch filled in (note the cement block addition to the original brick foundation), (2) a shed dormer added over the porch, (3) shingles placed over its original clapboards and (4) recent vinyl replacement windows. It is currently undergoing repairs and modification.

At your invitation, the Architectural Preservation District Commission or the Ipswich Historical Commission will meet with you to look at the changes that have happened to your house, and those changes that might be planned for its future.

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